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ABSTRACT

This document is a background paper for satellite town meeting on the "Goals 2000: Educate America Act." The paper discusses the importance of studying the arts for themselves, and as a means of helping students learn other subjects. It suggests that studying the arts prepares students for the workplace and helps to build the United States' ability to compete internationally. The arts are a significant part of the U.S. economy and a means of bringing parents, business, and the community into the school to participate. The arts teach about human nature and culture, encourage self-discipline and persistence, teach cultural diversity, and are basic to life. The paper describes six communities' innovative programs for helping students improve their academic performance while they learn about music, theater, dance, and the literary and visual arts. Seven keys to success that are found in successful arts education programs are: (1) the arts are integrated throughout the curriculum at all age levels; (2) regular arts classes of comparable length to the other academic disciplines are the ideal; scheduling innovations make time for the arts to be taught on their own and for arts specialists to plan with teachers of other disciplines to coordinate and enhance the various curricula; (3) effective teacher training and professional development in the arts are essential; (4) artists are involved as teachers, coordinators, or resource people; (5) arts in eduction is inclusive; (6) the community, business, and local arts organizations are actively involved; and (7) teaching and learning are regularly assessed. A list of resource organizations is included. (DK)

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The Arts and Education Reform

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"...Art in all its distinct forms defines, in many ways, those qualities that are at the heart of education reform in the 1990's -- creativity, perseverance, a sense of standards, and, above all, a striving for excellence."

Richard W. Riley
U.S. Secretary of Education

"...The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The arts are a powerful economic force as well, from fashion, to the creativity and design that go into every manufactured product, to architecture, to the performance and entertainment arts that have grown into multi-billion dollar industries. We could not live without them -- nor would we want to.

"...For all these reasons and a thousand more, the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe a knowledge and practice of them is fundamental to the healthy development of our children's minds and spirits. And that is why, in any civilization -- ours included -- the arts are inseparable from the very meaning of the term "education." We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts."

from the preface to the draft National Standards for Education in the Arts, prepared by The Consortium of National Arts Education Associations, August 1993

THE ARTS AND EDUCATION REFORM
IDEAS FOR SCHOOLS AND COMMUNITIES

A BACKGROUND PAPER FOR THE GOALS 2000 SATELLITE TOWN MEETING JANUARY 18, 1994

As communities across the United States go about the critical and demanding work of education reform, trying to ensure that their students reach high standards and meet the National Education Goals, many are ensuring that the arts have a central place in the learning of every student.

Communities are taking steps to see that the study and practice of the visual and literary arts, music, dance, and theater are integrated throughout the curriculum and across grade levels. They're making sure that teachers get the training and professional development they need to help all students learn in the arts. And they're using the occasion to forge new partnerships between the schools and local arts and cultural organizations as well as parents, businesses, and other community groups.

When we recall that the original meaning of the term "to educate" is both "to lead forth" and "to draw out," we can see that the arts have a key role to play in education. Why? Because the arts are both a body of knowledge for students to be "led to" and are also a means to "draw out" every child. By mixing knowledge with understanding, the experts say, the arts help students transform information into wisdom.

President Clinton's education reform legislation, "Goals 2000: Educate America Act" and the "Improving America's Schools Act" which reauthorizes the Elementary and Secondary Education Act (ESEA), reflect what schools, communities and states have found works for education renewal. That's why both proposals the arts among the critical core subjects that American students should know and be able to do.

With the passage of Goals 2000, the arts would be listed specifically as one of the challenging, core content areas of Goal 3 -- areas in which students should show competency at grades 4, 8, and 12. The Elementary and Secondary Education Act Reauthorization proposal echoes the belief that the arts are essential to excellent teaching and learning. It references the following findings:

> *"The arts are forms of understanding and ways of knowing that are fundamentally important to education;*
>
> *The arts are important to excellent education and to effective school reform;*

The most significant contribution of the arts to education reform is the transformation of teaching and learning;

This transformation is best realized in the context of comprehensive, systemic education reform;

Arts education should be an integral part of the elementary and secondary school curriculum."

The Goals 2000: Educate America Act supports voluntary national standards that states and communities may adopt for their own schools. In March 1994 the Consortium of National Arts Education Associations (American Alliance for Theatre and Education, Music Educators National Conference, National Art Education Association, National Dance Association) plan to complete the National Standards for Education in the Arts, subtitled, "What Every Young American Should Know and Be Able to Do in the Arts." In broad outline, the standards say every student should:

1) **Be able to communicate in four arts disciplines -- music, visual arts, theater, and dance.**

2) **Be able to communicate proficiently in at least one art form.**

3) **Be able to present basic analyses of works of art.**

4) **Have an informed acquaintance with exemplary works of art from a variety of world cultures and historical periods.**

5) **Be able to relate various types of arts knowledge and skills across the arts disciplines.**

Communities are taking steps to see that the study and practice of the visual and literary arts, music, dance, and theater are a basic and integrated part of curricula throughout all grade levels. They're making sure that non-arts teachers get the training and professional development they need to help all students learn with the arts. Educators see the opportunities for education renewal in the forging of new partnerships among teachers in the school and between the school and local arts organizations as well as parents, businesses, and other community groups. Arts educators, artists, and cultural institutions can offer students a rich array of new learning opportunities in both the basic school day, and in after-school, internship, apprenticeship and summer programs in the community.

LEARNING AND THE ARTS

The arts are important in themselves *and* they help students learn other subjects. In school after school, well-designed arts education has increased test scores, teacher and student attendance, graduation rates and decreased discipline problems. Howard Gardner's *Theory of Multiple Intelligences* suggests why. He argues that there are seven types of intelligence: linguistic, musical, logical/mathematical, spatial, bodily-kinesthetic, interpersonal, and intrapersonal. Gardner says American education usually emphasizes only the linguistic and the logical/mathematical. The arts use the other forms of intelligence to reach students and therefore more comprehensively teach students. Jan Ferris, Arts Coordinator for Beachwood Elementary School in the Vicksburg Warren, Mississippi, school district explains that, "we believe every child can learn and if they're not learning it's because we haven't found the way that child learns. We're trying to find the way each child can learn."

Communities have discovered that for **SOME** students, the arts present a first opportunity for learning, and for **ALL** students, the arts offer a chance to learn **MORE**. Here are some of the ways they have discovered why arts education is so important:

STUDYING THE ARTS HELPS STUDENTS ACHIEVE IN THE ARTS AND IN OTHER ACADEMIC DISCIPLINES. Experience shows that the arts have a special potential for engaging all students and that the traditional practices of the arts can improve teaching and learning in all areas. Across the country, students at innovative schools are learning, in addition to the arts themselves, American history through the study of songs composed by many American occupational and ethnic groups; the body's circulatory system through choreography and dance performance; and geometry through the visual and graphic arts.

Brian Benzel, superintendent of the Edmonds, Washington, schools said that the education system we all grew up with, "tends to reinforce the quicker learner - the person who gets it naturally - and what we end up doing is we value the quick-learn process and tend to diminish the value around persistence and hard work, and getting in and digging out. When I reflect on my own education, when I was learning to play the trombone, it was that very intense practice and breaking down the music into parts and going over it and repeating it and putting it together into the whole piece. We haven't really had it that way in mathematics, but the music department has done it that way for years. That's how we need to reconnect and rebuild this work so that we look at the performances and the products that we're able to produce."

THE ARTS PREPARE STUDENTS FOR THE WORKPLACE. The arts demand high standards, analytical thinking, creative thinking, practice, discipline, teamwork, and follow through -- all qualities that employers say they need in workers. Students in arts classes learn how to deliver a product, something they must know how to do in the world of work. John Sculley, former chairman and chief executive officer of Apple Computer, Inc., said, "as a chief executive of a technology company that thrives on creativity, I want to work with people whose imaginations have been unleashed and who tackle problems as challenges rather than see them as obstacles. An education enriched by the creative arts should be considered

essential for everyone." David Kearns, now retired Chairman and Chief Executive Officer of Xerox Corporation posed the question, "Why arts in education? Why education at all? The purpose of education is not simply to inform but to enrich and enlighten, to provide insights into life as it has been led and as it may be led. No element of the curriculum is better suited to that task than arts education." And Rich Gurin, President and CEO of Binney and Smith, Inc., maker of Crayola crayons, sums it up by asking, "if we don't encourage people to develop creative thinking, imagination and vision when they are young, why would we ever expect them to exhibit those qualities as adults in their pressure-packed careers?"

ARTS EDUCATION IS IMPORTANT TO AMERICA'S ABILITY TO COMPETE INTERNATIONALLY. *The Power of the Arts to Transform Education*, a report issued by the Arts Education Partnership Working Group, co-sponsored by the Kennedy Center and the Getty Trust, found that, "other developed countries with which we compete do not miss the opportunity to ensure that their children have opportunities to cultivate their utmost mental and emotional capabilities." ***Arts in Schools***, a National Endowment for the Arts report about arts education notes that in England, Germany and Japan there is, "a formal grounding in the arts as a fundamental part of the education of all their citizens, and an important contributor to cultural and economic vitality."

THE ARTS ARE A SIGNIFICANT PART OF THE U.S. ECONOMY. Six percent of the gross national product is based on the arts, more than is based on construction (4.8%) and just under whole sale trade (6.9%). Each year, for example, the nonprofit arts alone contribute $156 million to the economy of Miami and $122 million to the economy of Pittsburgh. One area in which the United States has a significant positive trade balance is in the arts.

THE ARTS BRING PARENTS INTO THE SCHOOLS. Every educator knows that there is no better way to bring a child's education alive for a parent than to exhibit a student's products or showcase their performances. Jane Alexander, Chair of the National Endowment of the Arts and a strong supporter of the arts in education reform, notes that parents take pride in talking, "about how their child performed in the school play, or how they're learning the piano or trombone, or how they won first prize at the county fair with their latest painting."

THE ARTS BUILD BUSINESS AND COMMUNITY PARTICIPATION. Arts education provides opportunities for partnerships with business, cultural institutions, local artists and others to educate students and enrich communities in turn - both in the school day and after-school and in the summer. The communities of Hamilton and Fairfield, OH, tired of their dependence on the bigger cities for arts activities, came together to build an arts center. Programming includes theatre, music and exhibits but its primary function is education: teaching students of all ages and abilities in the arts and working with the school systems to bring arts into schools to enhance students' academic performance.

THE ARTS TEACH US ABOUT HUMAN NATURE AND CULTURE. President Clinton said during a White House celebration of the arts and humanities that they "have enabled Americans of all backgrounds and walks of life to gain a deeper appreciation of who they are as individuals and who we all are as a society." Ernest Boyer, former U.S. Commissioner of Education

emphasizes that, "Art is humanity's most essential, most universal language. It is not a frill, but a necessary part of communication. The quality of civilization can be measured through its music, dance, drama, architecture, visual art and literature. We must give our children knowledge and understanding of civilization's most profound works."

THE ARTS ENCOURAGE SELF-DISCIPLINE AND PERSISTENCE. A North Carolina high school student who never studied dance until a new program made it available in her school put it this way: "I've learned that I can do a lot more things than I give myself credit for. I've learned I'm a lot more flexible than I thought I was. I've learned that I can take the lead in making things....I've learned that I can take what I've learned in dance and apply it to other things, say, psychology. I've learned that I can work well with people I don't know very well. I've learned that sweat won't kill you." *Arts in Education Reform*, a report issued by the National Coalition for Education in the Arts, notes that, "the child struggling to draw her horse may be frustrated at times by the difference between her conception and her execution, but she knows the difference and she is working to create the conception on paper."

THE ARTS TEACH CULTURAL DIVERSITY IN AN INCREASINGLY DIVERSE NATION. The Arts Education Partnership Working Group report states that the arts, "celebrate diversity while building unity," a belief supported by findings of the National Conference of State Legislatures. It notes that, "because dance, painting, and music all transcend language barriers, the arts have long served to bring societies together. Partly for these reasons, no other school subject is more attuned to cultural diversity than the arts."

THE ARTS ARE BASIC TO LIFE. The arts are the language of human expression, understanding and functionality. They convey form and meaning to and from the world around us. All objects and environments, from soda cans to buildings are designed by people for people. We deal with the arts every day in such things as advertising, architecture, fashion, and media. Students need to know how to understand and interpret the world around them.

WHAT COMMUNITIES AND STATES ARE DOING

The following communities have created innovative programs for helping students improve their academic performance while they learn about music, theater, dance, and the literary and visual arts.

Milwaukee, Wisconsin

Milwaukee, Wisconsin was a pioneer in the use of arts intensive curricula in general education to create better schools. The effort began in the mid-1970s when school officials began to design magnet schools in the wake of court-ordered desegregation. They launched Elm Creative Arts Elementary School in 1977. Though time spent in other classes was reduced to make equal time for arts instruction, student performance on the Iowa Basic Skills improved.

One of the strengths of Elm Creative Arts Elementary is its active parents group. Parents act as liaisons to arts institutions; one parent who works for an art museum brought the school and museum together on a project. Parents built an exhibit gallery at the school where the school community now holds an annual "Family Gallery" in which parents and students bring in ethnic and cultural artifacts about their families. Tired of the "old song and dance" they were getting from their school board, parents got "into the act" by lobbying the board with their own "song and dance" in support of a second arts-based elementary school to reduce the long waiting list that had developed from the success of the first. They got it.

The success of the elementary schools led to the development of an arts-based middle school and then high school. Josephine Koebert, principal of Roosevelt Middle School in Milwaukee, explains, "When I came here, I threw out the remedial courses, put in the arts classes, and we went from the worst middle school academically to one of the best in a single year." The percentage of students achieving competency in reading increased from 30% to 80% and in math from 10% to 60%. The attendance rate is 92% and the suspension rate dropped from 50% to lower than 10%.

The Milwaukee High School of the Arts is one of fifteen high schools, each with a different specialty. The city moved the arts high school into its worst-performing school. That school now ranks at the top in attendance, and most students taking the ACT test. It has seen major drops in truancy and disciplinary problems.

Other schools throughout the city have noted these successes and their school-based management teams -- at least half parents and community people -- which make decisions on funding have increased spending on the arts.

Charleston, South Carolina

In 1984, the Charleston, South Carolina's District 10 school board, inspired by Elm Elementary in Milwaukee, converted a vacant elementary school building into a magnet school for the arts -- the Ashley River School. While students must apply for admission, admission is on a first-come, first-served basis; there is no testing, auditioning or previous knowledge of the arts required.

Students study art for an hour a day without lengthening the school day. All students must be involved in two musicals per year. The PE instructor provides daily classes in dance movement. Third graders sing and sign in American Sign Language. There is a drama program, a Suzuki string program, and students learn a foreign language in the fourth grade.

The school has 475 students in grades K-5; one-third have learning disabilities, and the school is located in one of the city's poorest areas. But Ashley River has risen to the second highest academic rating in the city and county, trailing only a magnet high school for the academically gifted.

The school has a waiting list of 1,200 students, and it's the only school in the district with a waiting list for faculty. The school spends about $75,000 more than other schools in the district in a budget of $967,000. Some of the funds come from outside grants and compensatory education programs.

A statewide policy and publicity campaign for the arts in education renewal was happening in South Carolina at the same time Ashley River School was transforming itself through the arts. The ad campaign titled, "In South Carolina Arts Education means *business*" is the culmination of a four-year effort to include arts education into comprehensive school reform. Led by the South Carolina Arts Commission in partnership with the South Carolina Legislature, the Business-Education Committee and the State Department of Education, a blue-ribbon committee of statewide leaders was formed to design an action plan to greatly strengthen arts education as a part of an overall statewide education reform effort. The state blue-ribbon committee, and funding provided by the South Carolina State Legislature and the National Endowment for the Arts is strengthening the leadership of school administrators; improving the professional development of classroom teachers, arts educators and artists-in-residence; redesigning curricula and assessment; and providing seed money to schools, school districts and colleges to improve arts education as a critical component of education advancement in the state.

Westchester County, New York

Inspiration can come from outside the school system as well as from within. In Westchester County, New York, the Arts Excel program is a broad partnership that brings schools, business, and the arts community together to focus on arts education at seven schools in six low-income, urban districts.

The original impetus for the program came from Janet Langsam, Executive Director of the Council for the Arts in Westchester. The three-year project has been granted funds from the National Endowment for the Arts (NEA), the state, the county, business (The Coca-Cola Foundation and Hitachi America, Ltd.), Manhattanville College and 21 local arts organizations which have pledged to raise the required matching amount for the NEA grant. Fifty local artists, including opera star Roberta Peters, are also involved.

Arts Excel is designed to improve academic performance both in the arts and through the arts. The professional development aspect of the program is also creative. Non-arts teachers who are taking on the additional work of learning to use the arts in their classrooms are paired with a student teacher from Manhattanville College, which provides the in-service teacher with a partner to ease the transition and provides arts-based teaching skills for the pre-service teaching student. At the end of the project, the Westchester Arts Council will distribute a project evaluation and strategies for infusing the arts into the whole curriculum.

"We want to build bridges between the schools and the larger community," said Janet Langsam. "Arts organizations are eager to develop programs that are relevant to schools.

For their part, schools are seeking ways to creatively engage students in academic studies. Arts Excel brings all the players -- artists, arts organizations, and the schools -- together."

The program is school-based. Artists meet with elementary and middle school teachers and parents to plan the curriculum. Activities sparked by the program include a dance based on life aboard an immigrant ship bound for America, American history understood through folk dance, and geography taught by following Mozart's travels across Europe.

Arts Excel has the unqualified enthusiasm of Superintendent Sal Corda who has also participated in the Kennedy Center's Performing Arts Centers and Schools Program. When creativity was offered to and elicited from students, "the transformation that took place in these kids was incredible to see."

Minnesota

In Minnesota, a commitment to arts education preceded statewide education reform and is now helping to model the objectives of reform. Minnesota established its Comprehensive Arts Planning Program (CAPP) in 1983 with the motto, "All the Arts for All the Kids." In 1985, with the strong support of then-Governor Rudy Perpich who had just returned from Austria with a heightened appreciation for the arts, the state created the Minnesota Center for Arts Education, which includes a residential 11th and 12th grade high school for the arts and a resource center to support school districts throughout the state.

As a results-oriented high school it is now a model for statewide reform. The arts-based education infuses all aspects of teaching and learning with creativity and multiple opportunities for students to succeed. Rick Svien is a musician and visual artist turned physics teacher who has received a grant from the National Science Foundation to integrate theatre and physics disciplines to study subjects such as the Rain Forest and Galileo. Music and physics come together in the study of sound waves, and dance illustrates the physics of movement. He uses the arts principle of practice, practice, practice to motivate students to revise their homework, sometimes several times.

The state legislature insisted on providing a resource center as part of the Minnesota Center for Arts Education to provide programs and resources for all school districts in order to ensure that arts education not be exclusive. Inclusivity was particularly important in Minnesota; including schools throughout the state, not just in the large cities, helped win support for the Center.

The resource center's goal is to infuse the arts in all education. It offers professional development opportunities for teachers and artists, summer programs, magnet schools, and artist mentor programs. One program is a Dance Education Initiative that works with 75 teachers in 18 school districts to integrate dance into other subjects. The Resource Center also sponsors seminars in interdisciplinary learning for teachers.

CAPP, another program of the Resource Center, helps selected school districts plan and carry out arts programs. As part of the program, each district develops a five-year plan to

implement high quality arts programs in all of the arts for all K-12 students. The CAPP receives funding from the state legislature. The Center for Arts Education works in partnership with the Minnesota State Arts Board and the Minnesota Alliance for Arts in Education to deliver this effective program. Many of the Resource Center's programs are administered through partnerships and collaborations with arts and education organizations across the state.

New Jersey

In 1987, the New Jersey legislature, spurred on by Assemblywoman Maureen Ogden, created a 25-member Literacy in the Arts Task Force to examine the state of arts education. The task force, chaired by former U.S. Commissioner of Education Ernest Boyer, recommended that all students receive arts education and that the arts be taught "across the curriculum." The legislature was unable to approve new money for arts education, but public pressure in the form of letter-writing, testimony at hearings, and connecting with education officials paid off in the form of curriculum inclusion. The state department of education, the New Jersey State Council on the Arts, and the Alliance for Arts Education developed guidelines for student proficiency in the arts and connected the arts to expectations in the other major subject areas. In Social Studies, for example, "Students will analyze, interpret, create and use resources and materials which include...the arts, artifacts, and media...Students will recognize the integral role of the arts as a vehicle of human expression, communication, and cultural identity." The arts are included in New Jersey's education goals and its major curriculum content law.

The State Council on the Arts and the Alliance for Arts Education launched a public information campaign around the theme, "Arts for Everykid." The campaign features information videos, an advocacy handbook, and workshops on how to build local support for arts in education. The campaign has raised visibility about the importance of arts education throughout the state.

Kentucky

The Kentucky Education Reform Act calls for integrating the arts throughout the curriculum just as all the content areas are expected to cross boundaries and connect with each other. Though the Kentucky Supreme Court had named the arts as an integral part of the new education system that was to be built as a result of its ruling, that point still had to be defended in the State Legislature when hammering out the details of just how the reform would work.

Kentucky Citizens for the Arts and the Kentucky Alliance for Arts in Education were active in bringing and keeping arts-concerned citizens together to create an advocacy pamphlet, develop and use a telephone tree to share information and mobilize support, attend every hearing, and get their members on the committees advising the education reform process, specifically curriculum development and assessment groups.

The arts survived that process and are woven into the common vision of education. Specific ideas for achieving that vision are suggested through activities that teach the arts themselves, that apply the arts across curricula, and that incorporate community resources with the learning experience. With the help of a local quilter, a class might research, design and produce a quilt representing local history and donate it to a homeless shelter. Students might "analyze the use of music for religious and social purposes in various regions of the world," or, "compare and contrast music performed from different cultures and how performing practices are alike and different."

The state education system has partnered with the State Arts Council to support the development and implementation of creative arts assessments such as matching the tones in containers of water to those on a xylophone, or responding to a musical phrase with another coordinated one. Students interpret the social story being told in a quilt block and analyze the artistic elements of pattern, colors, shapes, lines and balance to determine how well the quilt block tells the story. Students put photos of different chair designs in chronological order, or they design chairs and explain how their designs fulfill the chair's functional purpose. The assessments include both group and individual work.

President Clinton noted the importance of all efforts like these when he remarked in a White House Awards ceremony, "I hope that in the years and struggles ahead we will work hard together to keep the arts and humanities alive and flourishing -- not just here in the nation's capital or in the cultural capitals of this great land, but in every community and in every neighborhood. Remember, all the people we honor today were once in an ordinary community in an ordinary neighborhood living only with the imagination they had that brought them to this day and this honor. We have to find that imagination and fire it in the children all over America."

KEYS TO SUCCESS

Successful arts education programs take a variety of shapes. But certain keys to success can be found in almost all of them:

- **The arts are integrated throughout the curriculum at all age levels.**
- **Regular arts classes are of comparable length to the other academic disciplines are the ideal; scheduling innovations make time for the arts to be taught on their own and for arts specialists to plan with teachers of other disciplines to coordinate and enhance the various curricula.**
- **Effective teacher training and professional development in the arts are essential.**
- **Artists are involved as teachers, coordinators, or as resources for arts specialists and non-arts teachers.**

- **Arts in education is inclusive; all students benefit from the opportunity for the study and practice of the arts.**

- **The community, business, and local arts organizations are actively involved in helping students learn about the arts, within and outside the school day.**

- **Teaching and learning are regularly assessed and evaluated to determine best what works in arts education.**

As the examples we have seen indicate, bringing the arts into education reform can begin with school administrators, teachers, parents, artists, business, elected officials, or other community leaders -- in short, with virtually anyone concerned about quality education.

There are several basic questions to ask about arts education in your community:

- ✓ What are the present arts learning requirements for each grade level?
- ✓ What resources are being devoted to the arts in education?
- ✓ What additional resources, either arts specific or not, are available in the schools and in the community to support the arts in education?
- ✓ Are the arts integrated into the whole curriculum?
- ✓ What forums are available to foster wider discussion about arts education?
- ✓ Are high quality professional development opportunities for arts and non-arts teachers, artists and principals sustained and readily available?

The best way to find out about the status of arts education in your community is to talk to principals, teachers, parents, students, or local arts organizations. Obtaining a copy of the National Standards for Education in the Arts can be a useful first step in learning what experts in the field consider age-appropriate learning in the arts (available March, 1994; see address Consortium of National Arts Education Associations in the resource list that follows).

RESOURCES

Alliances for Arts Education

Non-profit organizations joined in a network by the Kennedy Center in Washington, DC. They bring together educators, community leaders, arts organizations, and concerned citizens to develop state policy and programs that advance the quality of education through the inclusion of arts in the curriculum. Across the United States, the goals of the Alliances range from the dissemination of information about educational programs and resources of the Kennedy Center to legislative and agency advocacy and the creation of arts in education programs in schools.

Kathy Levin
Alliances for Arts Education
The Kennedy Center
Washington, DC 20566-0001
202-416-8845

American Alliance for Theatre & Education

A coalition of artists and educators, AATE services include publications (journals, newsletters, course guides, monographs, directories and resource lists), conferences, the promotion of research and creative activity, and the establishment of a communication and support network. Sponsors "Theatre in Our Schools Month" in March.

Kathryn Krzys, Administrative Director
American Alliance for Theatre & Education
Department of Theatre
Arizona State University
Tempe, AZ 85287-3411
602-965-6064

American Council for the Arts

Provides information, data and analysis to decisionmakers in the arts, government, academia and the private sector, and hosts public forums. Extensive publications include advocacy, cultural diversity, education, careers, and management. Documents produced by the National Coalition for Education in the Arts are available through the ACA.

Carol Sterling, Director of Arts Education
American Council for the Arts
1 East 53rd Street
New York, NY 10022
212-223-2787

American Folklife Center

A national center for services to state-based folklife programs, houses a curriculum resource bank for folklore materials. Can refer those interested to state folklorists.

Peter Bartis, Folklife Specialist
American Folklife Center
Library of Congress
Washington, DC 20540-8100
202-707-6590

American Folklore Society

AFS is the major membership organization for academic and public folklorists. The Education Section publishes a newsletter twice yearly and organizes panels at AFS meetings.

American Folklore Society
Folklore in Education Section
4350 N. Fairfax Drive, Suite 640
Arlington, VA 22203
703-528-1902

American Symphony Orchestra League

The national service organization for symphony and chamber orchestras in America. Services include reports and publications like Upbeat, a newsletter for youth orchestra activities; consulting; conferences, professional development; and political advocacy.

Nena Manza, Director
Information Resource Center
American Symphony Orchestra League
777 Fourteenth Street, NW, Suite 500
Washington, DC 20005
202-628-0099

Arts Education Partnership Working Group

A National Task Force which acts as a resource for linking the arts with education reform and recommends arts in education reform ideas to the education and arts communities.

David O'Fallon
Staff Director
The Kennedy Center
Washington, DC 20566-0001
202-416-8871

ArtsGenesis

Works with disadvantaged or children with disabilities through workshops and residencies in music, theatre, dance and visual arts. ArtsGenesis provides professional development for teachers.

ArtsGenesis
156 Jewett Avenue
Jersey City, NJ 07034
201-433-2787

Ashley River Elementary School

Rose Marie Myers, Principal
Ashley River School
1871 Wallace School Rd.
Charleston, SC 29407
803-763-1555

Bank Street/City Lore Center for Folk Arts in Education

This multicultural resource center for teachers opens in spring 1994 as part of a new collaboration between folklorists and a college of education.

Jina Jaffe, Professor
Bank Street College of Education
610 W. 112th St.
New York, NY 10025
212-875-4492

Brian Benzel, Superintendent

Edmonds School District
20420 68th Ave.
W. Lynnwood, WA 98036-7400
206-670-7000

Blues in the Schools

Adaptable after-school program including history, practice and performance of blues music as well as visual art and photojournalism. All students learn to play the harmonica. History and music curriculum available for classroom use.

Mary Feldman, Dir.
Blues in the Schools
1000 King St.
Charleston, S.C. 29403
803-723-1075

Center for Folklife Programs and Cultural Studies

The Center develops educational materials for teachers, supports community scholars, and houses resources such as Folkways Records.

Betty Belanus, Folklife Specialist
Center for Folklife Programs and Cultural Studies
Smithsonian Institution
955 L'Enfant Plaza, Suite 2600
Washington, DC 20560
202-682-5449

The Center for Arts in the Basic Curriculum, Inc./Council for Basic Education

The CABC is a private, non-profit formed in response to the country's need for elementary and secondary education reform. CABC stresses themultiple intelligences through which each students should be given an opportunity to learn. The arts are helpful bridges to those intelligences. It offers professional development for teachers to learn how to integrate the arts disciplines with others. Its one week course is accredited for three graduate credits by Trinity College in Washington, DC The course is not taught at Trinity College, CABC takes the course to teachers around the country.

Harriet Fulbright
The Center for the Arts in the Basic Curriculum
725 15th St. NW, Suite 801
Washington, DC 20005
202-638-4982

Chamber Music America

Does advocacy at the national level, participates in national and regional conferences, conducts seminars for teachers and performers, sponsors awards for music teaching, and publishes a newsletter for educators.

Dorothy Sasscer, Education Director
Chamber Music America
545 Eighth Avenue, 9th Floor
New York, NY 10018
212-244-2772

Dr. Sal Corda, Superintendent

Peekskill City Schools
1031 Elm St.
Peekskill, NY
914-737-3300

Consortium of National Arts Education Associations

Partnership of American Alliance for Theate and Education, Music Educators National Conference, National Art Education Association and National Dance Association. They oversaw the development of the National Standards in the Arts. Inquires can be addressed to:

John Mahlmann, Executive Director
Music Educators National Conference
1806 Robert Fulton Dr.
Reston, VA 22091

Council for Art Education, Inc.

Sponsors "Youth Art Month" in March to promote the value of art and art education and encourages public support for quality school art programs. The program is also supported by the National Art Education Association. The Council also sponsors a certification program to ensure that art materails are non-toxic or labeled with the appropriate health warning and safe use information.

Laurie Doyle
National Youth Art Month Coordinator
The Art and Craft Materials Institute, Inc.
100 Boylston St., Suite 1050
Boston, MA 02116
617-426-6400

Council for the Arts in Westchester

Janet Langsam, Ex. Dir.
709 Westchester Ave. Suite 305
White Plains, NY 10604
914-428-4220

Educational Theatre Association

Organized to promote and strengthen theatre arts programs in schools. Membership branches for students with monthly publication, "Dramatics," and for teachers with quarterly publication, "Teaching Theatre" reporting on research and advocacy efforts. Festivals and scholarship information available.

Kent Seidel, Director of Teacher Services and Advocacy
Educational Theatre Association
3368 Central Parkway
Cincinnati, OH 45225
513-559-1996

Adjunct ERIC (Educational Resources Information Center) Clearinghouse for Arts Education

Database of reviewed programs and resources in Arts Education.

Jane Henson, Associate Director
Social Studies Development Center
2805 East Tenth Street, Suite 120
Indiana University
Bloomington, IN 47408-2698
1-800-266-3815

Jan Ferris, Arts Coordinator

Beachwood Elementary School
P.O. Box 820065
Vicksburg, MS 39182
601-638-5122

Folger Shakespeare Library

The Library believes that the study of Shakespeare is entirely possible and highly rewarding for students of all ability levels, and that it is learned most easily through the engagement with and analysis of the text required by performance of the actual material. Their "Shakespeare Festivals" program is aimed at improving Shakespeare studies for young students and adolescents and their teachers. The festival is not an enrichment activity, but rather a participatory approach that leads students to a thorough understanding of Shakespeare's works. It may involve one class, a whole school or several schools. The locations can be as varied as a single classroom, an auditorium, a theater, a cafeteria or a playground. The "Teaching Shakespeare Institute" for teachers, funded by the National Endowment for the Humanities, is an intense four-week summer program available to thirty-five secondary teachers each summer.

Molly Haws
Folger Shakespeare Library
201 East Capitol St. S.E.
Washington, DC 20003
202-544-7077

Charles Fowler, Director

National Cultural Resources
320 2nd St. SE
Washington, DC 20003
202-543-2731

Howard Gardner

Project Zero
Harvard University
Cambridge, MA 02138
617-495-4342

Rich Gurin, President and CEO

Binney and Smith, Inc.
C/O Dorie Teipel
Potter Teipel Associates
1255 23rd St. NW Suite 850
Washington, DC 20037
202-452-8106

Getty Center for Education in the Arts

The Center's programs are primarily concerned with the visual arts, and based on discipline-based art education (DBAE). The Center initiates and supports programs in advocacy, professional development, DBAE theory development, curricula development and demonstration programs. It sponsors conferences, seminars and roundtables, publishes books and reports, and produces videotapes. It supports seven regional DBAE centers and has partnered with the Department of Education in supporting the development of the National Assessment in the Arts (1996).

Leilani Lattin Duke, Executive Director
Getty Center for Education in the Arts
401 Wilshire Boulevard, Suite 950
Santa Monica, CA 90401-1455
310-395-6657

Hamilton/Fairfield Arts Council

Rick Jones, Executive Director
Hamilton/Fairfield Arts Council
101 South Monument Ave.
Hamilton, OH 45011-2833
513-863-8873

Institute of Museum Services

An independent federal agency established in 1976 to increase and improve museum services. It funds museums directly so that they may be better able to serve the public through exhibits and educational programs which promote our cultural, historic and scientific heritage.

Diane Frankel, Director
Mamie Bittner, Public Affairs
Institute of Museum Services
The Nancy Hanks Center Room 510
1100 Pennsylvania Ave.
Washington, DC 20506
202-606-8536

Kennedy Center for the Performing Arts

The Center's education division is committed to professional arts training for teachers, students, and young professionals and has become an advocate of arts education and national education reform. It's national program, "Performing Arts Centers and Schools" is based on the belief that educating teachers is an essential component of any effort designed to increase the artistic literacy of young people. Partnership teams consist of a member of a performing arts center/presenting organization and a member of a neighboring school system.

Derek Gordon
Associate Managing Director, Education
The Kennedy Center
Washington, DC 20566-0001
202-416-8804

Kentucky State Council on the Arts

Partner in developing and implementing Kentucky's arts standards and assessments.

Lou DeLuca, Executive Director
31 Fountain Place
Frankfort, KY 40601
502-564-3757

Milwaukee Public Schools

Richard Doornek, Ed.D
Curriculum Specialist-Art
Administration Building
5225 West Vliet St.
P.O. Drawer 10K
Milwaukee, WI 53201-8210
414-475-8049

Minnesota Center for Arts Education

Pam Paulson, Public Affairs
Rick Svien, Physics Teacher
6125 Olson Memorial Hwy
Golden Valley, MN 55422
800-657-3515

Music Educators National Conference

Promotes music education programs and advances the profession of music education. MENC has a wide range of publications including books, journals, magazines and videos; hosts national conferences; and promotes music education through PR/Outreach programs such as, "Music in Our Schools Month" (March) which features "The World's Largest Concert." It has been the administering organization for the development of the **Voluntary National Standards in the Arts**. Executive Director John Mahlmann is also the current chair of the National Coalition for Education in the Arts made up of many of the organizations listed here.

John Mahlmann, Executive Director
Music Educators National Conference
1806 Robert Fulton Drive
Reston, VA 22091
1-800-336-3768

Music in Schools Today

Works with educators, legislators and arts organizations to incorporte arts education as part of the core curriculum. sponsors the Adopt-an-Instrument program in public schools and supports integrated arts programs and other school restructuring efforts.

Meg Madden, Director
Music in Schools Today
2515 Fillmore Street
San Francisco, CA 94115
415-558-8298

National Art Education Association

Membership organization for art teachers in the U.S. and Canada. Extensive publications on art education include standards, curricula, and advocacy. conducts national conventions, and sponsors other events through affiliate organizations.

Thomas Hatfield, Executive Director
National Art Education Association
1916 Association Drive
Reston, VA 22091
703-860-8000

National Assembly of Local Arts Agencies

Tracks what is happening in the arts at the community level - what our nation's local arts agencies are doing and how they are doing it. A local arts agency is a community organization or an agency of local government that supports cultural institutions, provides services to the arts community, arts programming to the citizenry, and arts in education programs with schools.

Bob Lynch, President and CEO
Nancy Langan, Arts in Education Coordinator
National Assembly of Local Arts Agencies
927 15th St. 12th floor
Washington, DC 20005
202-371-2830

National Coalition for Music Education

This is a group founded by three music education-interested organizations: The Music Educators National Conference; the National Association of Music Merchants; and the National Academy of Recording Arts and Sciences. They are interested in securing, "a nationwide commitment to every child's right to an education in music and the other arts," including, "a comprehensive, sequential, high-quality program of music taught by a certified music teacher."

Bob Morrison
National Association of Music Merchants
1806 Robert Fulton Dr.
Reston, VA 22091
703-648-9440

National Conference of State Legislatures

Produced booklet, Reinventing the Wheel, about the value of the arts in education and examples from around the country.

National Conference of State Legislatures
1560 Broadway, Suite 700
Denver, Colorado 80202

National Conference of State Legislatures
444 North Capitol St., N.W. Suite 515
Washington, DC 20001

National Cultural Alliance

A coalition of arts, humanities and cultural organizations which is sponsoring a public awareness campaign in support of the arts and humanities. A listing of television and radio stations where the public service announcements have been mailed is available should you be interested in requesting your local stations to play them.

Kathy Dwyer Southern, Executive Director
1225 Eye St., NW, Suite 200
Washington, DC 20005
202-289-8286
1-800-NCA-8888

National Dance Association

The NDA provides leadership for improvement in programs, materials and methods, and is active in identifying resources and gathering and disseminating pertinent information on dance. The NDA sponsors programs by leaders in the field at conventions, conferences and workshops, provides literature on dance research, curriculum and methodology, certification and a directory of dance programs in colleges, univeristies and performing arts schools.. It also sponsors a Dance Education week in April.

Rebecca Hutton, Executive Director
National Dance Association
1900 Association Drive
Reston, VA 22091
703-476-3436

National Endowment for the Arts

The NEA Arts in Education (AIE) Program has three goals: To make the arts basic to the education of children in grades pre-K to 12; to increase public awareness of the value of arts eudcation; and to enable people and organizations to increase and/or improve the quality of arts education. AIE supports cooperative efforts of groups such as state arts and education agencies, professional arts education associations and organizations. AIE also supports partnerships, professional training and curriculum development. "Arts in Education Partnership Grants" are available through the state agencies for planning, implementation and evaluation of a variety of Education strategies. "Arts Plus" grants support partnerships between arts organizations and elementary and secondary schools to integrate the arts into the school curriculum. Application must be made through an arts organization. "Arts Education Fellowships" support independent summer study for K-12 teachers of the arts, full-time arts curriculum specialists, full-time general classroom teachers, artist-teachers, and professional artists who spend at least 20 hours a week in the classroom. The Endowment has partnered with the Department of Education in supporting the development of the National Arts Assessment (1996), an Arts Education Research Agenda, the Arts Education Information Dissemination Network, and the Voluntary National Standards in the Arts.

Jane Alexander, Chair
Scott Sanders, Deputy Chair for State and Local Partnerships
Doug Herbert, Director, Arts in Education Program
The Nancy Hanks Center, Room 602
1100 Pennsylvania Avenue, NW
Washington, DC 20506
202-682-5426

National Endowment for the Humanities

The NEH Division of Education Programs makes grants to elementary and secondary schools, two- and four-year colleges and universities, and other educational institutions. This division supports projects designed to improve the substance and coherence of education in the humanities at all levels. According to the act which established the Endowment, the humanities include the study of many things, among them, "history, criticism,

and theory of the arts." Grant programs include higher education curriculum development efforts, a teacher-scholar program which invites teachers to submit proposals for an academic year of full-time independent study in a discipline of the humanities toward the objective of improving the content and quality of humanities education in the nation's schools. The Endowment funds a a summer independent study for teachers with at least five years experience, school principals or librarians to study in one of the humanities disciplines.

Sheldon Hackney, Chair
Jim Herbert, Director of Division of Education Programs
National Endowment for the Humanities
The Nancy Hanks Center, Room 302
1100 Pennsylvania Avenue, NW
Washington, DC 20506
202-606-8377

National Foundation for Advancement in the Arts

Identifies and recognizes artistically accomplished young people through scholarships, apprenticeships and cash awards; encourages professional development through workshops, public performances and exhibitions, residencies and other projects; advocates to strengthen arts programs in public and private educational institutions and communities.

Sherry Thompson, Director of Programs
National Foundation for Advancement in the Arts
3915 Biscayne Boulevard
Miami, FL 33137
305-573-0490

National Gallery of Art

The National Gallery sponsors three week-long summer teacher institutes for teachers of all disciplines to integrate art across the K-12 curriculum. The Gallery also produces a free education resources catalog explaining slides, videos, teacher information and curriculum guides available from the Gallery.

Linda Downs, Education Program Director
National Gallery of Art
4th St. and Constitution
National Gallery of Art
Washington, DC 20565
202-842-6246

National Guild of Community Schools of the Arts

A national service organization which provides direction, technical and artistic assistance, publications, and seed money to start arts centers in areas without arts education. Sponsors the Adopt-a-School program in which Community Schools of the Arts adopt schools with struggling or fledgling arts programs. Arts lessons are offered to students of all ages and abilities, often on a sliding scale.

Lolita Mayadas, Executive Director
National Guild of Community Schools of the Arts
40 North Van Brunt St. Suite 32
P.O. Box 8018
Englewood, NJ 07631
201-871-3337

National Museum of American Art

Currently developing curriculum material for elementary and secondary schools. Conducts summer teacher workshops as well as regular tours of the collection and workshops for students. Publishes books on art and artists.

Elizabeth Broun, Director
Nora Panzer, Chief of Education Programs
National Museum of American Art
Smithsonian Institution
Washington, DC 20560
202-357-3095

National Task Force on Folk Art Education

Links folklorists, folk artists, and other cultural specialists working in elementary and secondary education. Advocates the inclusion of folk arts and artists into education, publishes resources and curriculum material.

Paddy Bowman, Coordinator
National Task Force on Folk Art Education
609 Johnston Place
Alexandria, VA 22301-2511
703-836-7499

New Jersey Alliance for Arts Education

One Park Place
Bloomfield, NJ 07003
201-748-1188

OPERA America

Programs that are developed by opera companies or by the OPERA America program staff are shared with other education professionals through direct counsel to companies, regular publications and special surveys and reports. Regional meetings feature workshops on and panel presentations on arts education issues. OPERA America conducts teacher training workshops and opera education seminars; and is presently developing a catalog of education programs, a national data base of works for young people, and an adult education initiative.

Karen Rice, Education Director
OPERA America
777 Fourteenth Street, NW
Washington, DC 20005
202-347-9262

State Arts Agencies: The State Arts Councils or Commissions are part of state government (except Vermont) found either in the Governor's office, the Department of Education, Commerce Department or as independent agencies. They were formed to provide public funding for arts and culture in their states. Each agency has a citizen council appointed by the governor or other government officials, an executive director and staff. They are funded by state appropriations and by the National Endowment for the Arts. They are served nationally by:

National Assembly of State Arts Agencies
Jonathan Katz, Executive Director
1010 Vermont Ave. 9th Floor
Suite 920
Washington, DC
202-347-6352

State Humanities Councils

Independent agencies funded primarily by the National Endowment for the Humanities. Nationally coordinated by:

Carol Watson
NEH Division of State Programs
The Nancy Hanks Center
1100 Pennsylvania Ave.
Washington, DC 20506
202-606-8254

Jamil Zainaldin, President
Federation of State Humanities Councils
1600 Wilson Blvd., Suite 902
Arlington, VA 22209
703-908-9700

State Library Administrative Agencies

Like the state arts agencies, these are agencies of state government charged with the extension and development of public library services throughout the state. Their national coordinating body is:

Chief Officers of State Library Agencies
c/o The Council of State Governments
3560 Iron Works Pike, box 11910
Lexington, KY 40578-1910
603-231-1925

State Museum Associations

Non-profit museum membership organizations. See separate state listings. They are represented nationally by:

The American Association of Museums
1225 I St. NW
Washington, DC
202-289-1818

Teachers and Writers Collaborative

Brings writers and educators together to develop new ideas and materials and explore the connection between writing and reading literature. T & W sends writers into schools to teach many aspects of writing such as poetry, fiction, playwriting, journalism, and essays; publishes a bi-monthly magazine and books; and runs the Center for Imaginative Writing, a resource library and meeting place for writers, educators, and students.

Elizabeth Fox, Program Director
Teachers and Writers Collaborative
5 Union Square West
New York, NY 10003
212-691-6590

Thelonious Monk Institute of Jazz

Dedicated to the preservation of jazz music, the Institute has worked with schools and school systems to increase student awareness of the musical, cultural, economic, and social history of jazz music and its importance as, "America's classical music." It also sponsors an annual competition for aspiring jazz artists.

Thomas Carter, Executive Director
Thelonious Monk Institute of Jazz
5000 Klingle St. NW
Washington, DC 20016-2672
202-364-7272

United States Department of Defense

National touring bands and 168 regional bands staffed by active duty military personnel available free of charge (except publicity, programs, tickets) for performances and music education clinics. National bands tour in the spring and fall, one in each of five regions of the country and book up six to twelve months in advance. Regional Bands are listed separately below.

The United States Air Force Bands (Airmen of Note - Jazz, U.S. Air Force Concert Band - Pops, Singing Sargeants)
23 Mill St., Suite 6
Bolling AFB
Washington, DC 20332-5401
202-767-4582
CMSgt Timothy Compton

The United States Army Bands
P.O. Box 70565
Washington, DC 20024-1374
703-696-3643
Sgt. 1st Class Calloway

The United States Army Field Bands
Ft. Meade, MD 20755-5330
301-677-6231
Sgt. Major John Raymond

The United States Coast Guard Bands
Washington, DC 20593-0001
203-444-8462 (CT phone number)

The United States Marine Bands
8th and I Streets, S.E.
Washington, DC 20390-5000
202-433-5812
Randy Blocker

The United States Navy Bands
Navy Yard
Washington, DC 20374-1052
202-433-6212
Master Chief Haderly

United States Department of Education

Standards Project, Information Dissemination Network Project
Eleanor Dougherty
Capitol Place Rm 522
555 New Jersey Ave.
Washington, DC 20208
202-219-1446

Research Agenda Project
Rita Foy
Capitol Place Rm 622
555 New Jersey Ave.
Washington, DC 20208
202-219-2027

Very Special Arts

An international organization that provides programs in creative writing, dance, drama, literature, music and the visual arts for individuals with physical and mental disabilities. Programs are implemented through local, state and national organizations (see state level resources list). Very Special Arts provides educational and training programs for teachers, artists and professionals as well as workshops and training sessions for people with disabilities, educators, teachers, and friends. Worked with the Department of Education in producing "The Art of Prevention" video and curriculum guide to using the arts in drug prevention lessons. A video is being sent to every middle school in the country.

Susan Flowers Dixon, Vice President
VSA Educational Services
1331 F Street, NW, Suite 800
Washington, DC 20004
202-628-8080
202-737-0645 TDD

Young Audiences

A national arts-in-education organization, YA has over 30 chapters in the U.S. and through it's national headquarters in New York City provides a variety of services directed to professional staff, artists, and trustees. YA has an extensive resource center, does advocacy and certification, holds conferences, and coordinates a variety of network projects. Their primary focus is community-wide collaborations on behalf of arts education.

Richard Bell, Executive Director
Young Audiences
115 East 92nd Street
New York, NY 10028
212-831-8110